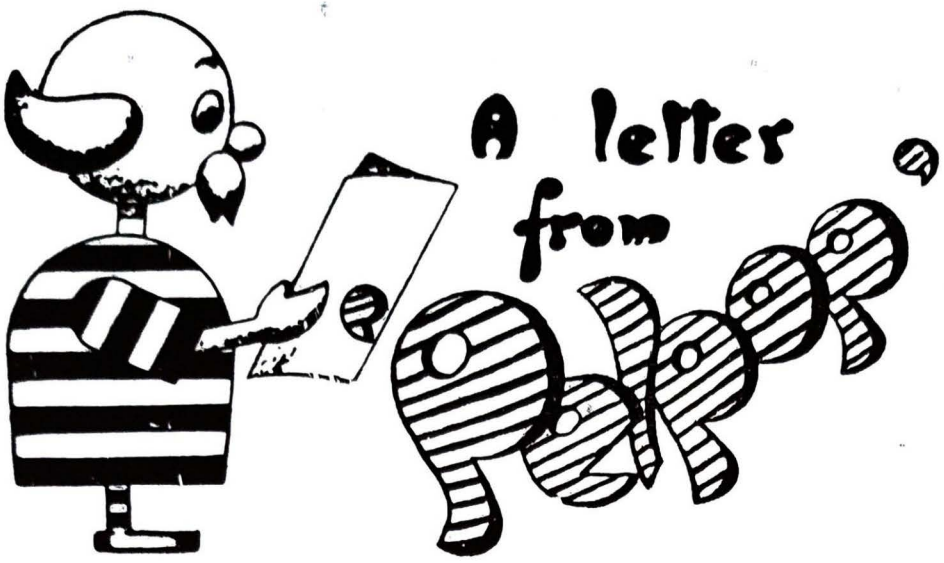
PELPUP NEWS

WINTER EDITION 1978 Number 36

Produced by PELPOP

Pelham PUPPETS

Marlborough, Wiltshire



The
Pelpup Club

PELHAM PUPPETS
MARLBOROUGH
Wiltshire

December, 1978

Dear Pelpups,

May I wish you all a very Happy Christmas and a prosperous and a very puppety New Year, with plenty of inspiration for your puppet shows. 1979 will be (as the Chinese say) the year of the Snoopy. You will find his picture in this magazine and I hope you like him as much as I do. His friends Woodstock and Charlie Brown will follow him. I know some of you don't like short strings, I am sorry about this, but so many younger children like to make a start into puppetry with the junior control, and shorter strings help them very much. I always feel when you get really puppet-minded and have a show of your own you should be capable of lengthening the strings—I did an article on this matter a few magazines ago.

Some have said "but they don't even have the special anti-tangle device on their controls". I want to emphasise there is no need now to disconnect strings in the event of a tangle. I have shown you again in this issue how to untangle a puppet the modern way. It is literally five times quicker once you get the knack. So I must ask you to read this article and practise the method over and over again. It is so easy, you will wonder why you ever bothered with the old method of disconnecting the strings. We still leave the buffers and coloured strings on the standard but the new method applies to the SS as well as Junior Controls.

Now for the prize winners:-

Corinne Godbehere for "What the gypsy saw", Michelle Lawton for "Lady Shantell and the cowardly Dragon".

Four winners in the photographic competition are, Joachim Böning—Germany, Alice Swiezy, Richard Swift and Sean Manton.

Four winners in the cartoon competition are, Paul Pulcini, Ruth Meagher, F. Morgan, David Bruce.

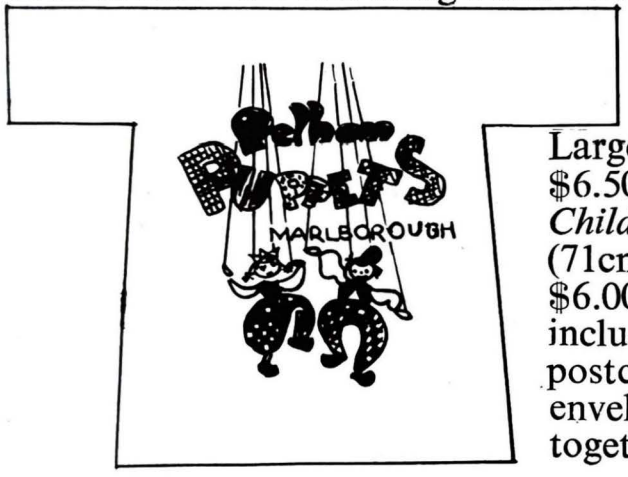
I have had very few stamps this time so I am holding over the used stamp collecting competition until the Summer edition. For benefit of new members, I have asked for used stamps to be collected and sent to me in aid of the Christchurch Priory. They sell them and have realised between £150-£200 since we started. I only want the large commemorative stamps from members in Great Britain, but any foreign stamps are acceptable, so members overseas have a much greater advantage of winning a puppet.

You will find two letters about the question of airmail versus seamail for the magazine going to overseas members. The majority were in favour of seamail and keeping the cost down. They felt once you got them coming in, the initial delay was soon forgotten, and most of the competitions run over to the next issue, so you do not miss out on them.

Once again for the benefit of new members and those who did not read it in the past—the condition of sale on the box does not apply to anyone wanting to use our puppets manually i.e. in a show whether privately or commercially. It is only there to prevent firms from using our puppets in coin-operated machines. Some of you may have seen our puppets in these machines in amusement arcades around seaside resorts, and some look very sickly and in need of attention, which they don't get because the firm who made them has gone bust.

Sorry to one member who asked, we do not give prizes for the letters in 'Pelpups Write'.

Would you please always put your name and address on plays, photos or any written matter you may send me. There are a few bewildered children who have never heard from me just because they did not enclose their address. While on names, please always put your full Christian name—not just B. Brown or S. Smith—for one thing I can't tell if you are a boy or girl!



I am pleased to say we can offer a Pelham Puppet 'T'-shirt in four colours on white 'T'-shirt as illustrated. *Adult*-Large, medium or small costs £2.50 in U.K., $6.50 in U.S.A. and DM12 in Germany. *Children*—size 24″ (61cm), 26″ (66cm), 28″ (71cm), and 30″ (76cm) cost £2.20 in U.K., $6.00 in U.S.A., DM10 in Germany. All costs include postage. Please write your order on a postcard with your full details and enclose in envelope marked 'T'-shirt (top left corner) together with payment.

Good luck, Puppet love, Pelpop

CUT ALONG DOTTED LINE

PLEASE SEND MY NEXT MAGAZINE I ENCLOSE P.O. FOR

25p

for 1 year's subscription

Date .....

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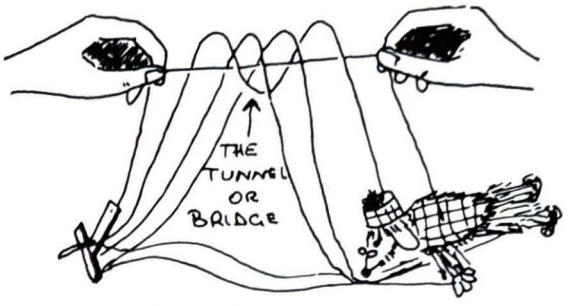
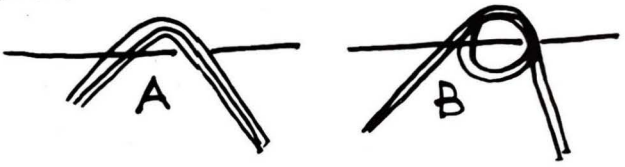
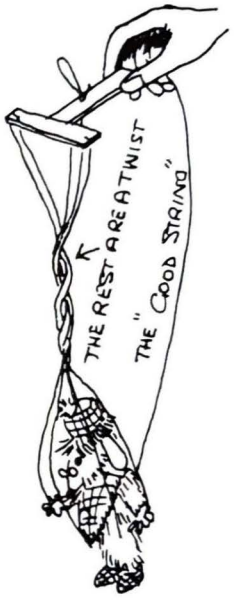
New Method for Untangling



I can show you the modern way of untangling a puppet — no need to disconnect any strings at all.

If your puppet falls to the floor and the control turns over and over through the strings you have a tangle to sort out. It is only a matter of turning it back through the first same set of strings in the reverse order. First when you pick up the control you must unhook any strings caught up on the control and any on the puppet. Now lay the puppet face down on the table and the control outstretched with the back bar pointing to the puppet. Now take up the back string (or tail string) next to the control and the same string next to the puppet and pull taut and you either have a humpback bridge (A) or if a worse tangle a tunnel (B). Now you want to pass the control (folded if SS) under (A) or through (B) and now you have one good string — the back string. Once you have achieved this all the rest are a twist (not a tangle). All you have to do is to turn the control through the gap once, twice or three times until the strings are free. It's as simple as that. Try if first with one turn of the control and you will have a "humpback bridge". Then with two or three turns and you have a "tunnel" through which to pass the control. It is easier to find the "tunnel" if you have a friend to do this while you hold the string. Make sure the leg strings are inside the hand strings and no other string is caught up on the puppet.





Now wasn't that easy? — never will you have to disconnect a string again!

For the benefit of new members, the subscription of 25p entitles you to a badge and a year's subscription to the magazine—i.e., two magazines, one on joining, that is the current copy, and the next issue. They come out in Aug./Sept. and December. If you do not renew you are still a member but you will not receive a magazine.

If on receiving this magazine it is your second copy and you want to continue receiving magazines please renew your subscription on this form as soon as possible.

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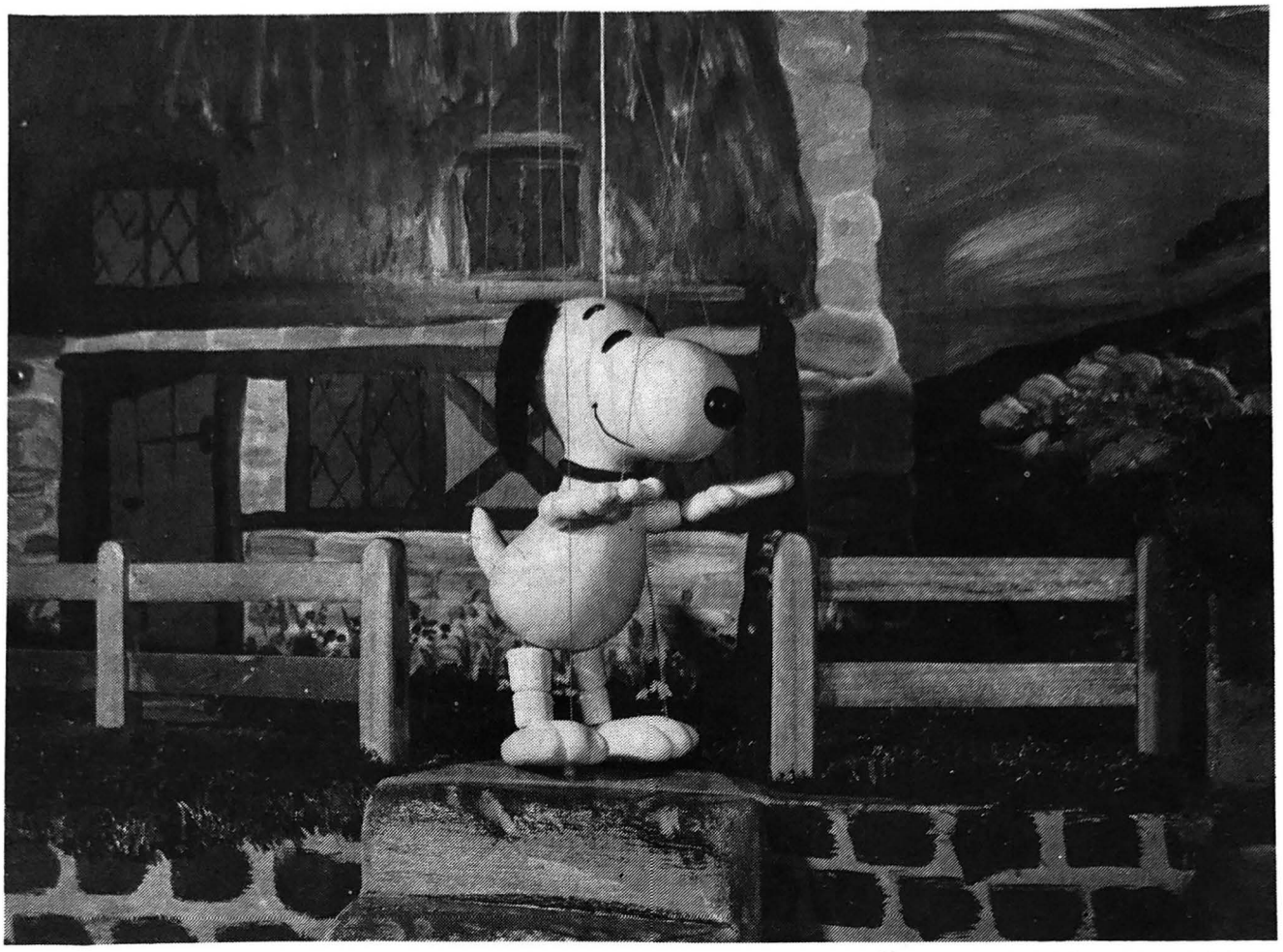


Introducing Snoopy. **Retailing about £3.95.**

Continuation of Pelpups Write from page 13.

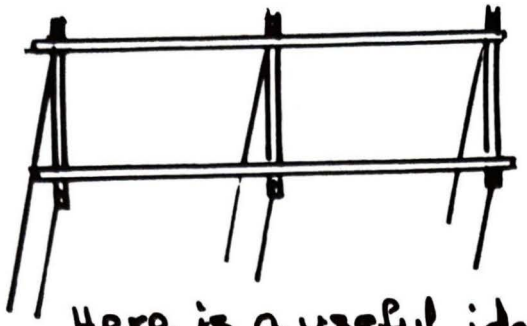
M. ARNEY, Western Australia—I want to start with simple puppets and follow the children as they move to harder ones. Puppets have so much to offer a child. I found they did wonders for some children who had some form of personal problem. They are a creative outlet, the children become completely engrossed and this helps them to overcome some of their own problems. Also I find it correlates so many aspects of learning and offers so many opportunities for their initiative. (A teacher)

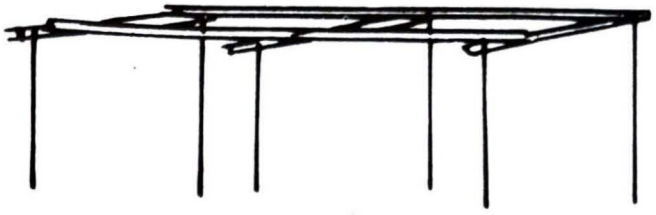
MIRANDA AIREY—These are some puppet limericks I've made up. There was once a puppet called Sandra, whose part took place a verandah. She said "Romeo, where art thou?" He answered "Down here you blind cow". Her reply: "I'm going out with my panda". There was once a puppet called Janet, who starred in a series called 'Planet'; in acting skills she lacked, therefore she was sacked, so now at acting she says "I cannot".

DAVID BROOKER—A problem that I have found is that when a wooden stage floor is used the puppets make a great noise during their entry and exit. So I have come up with a solution that may help other Pelpups. If a felt sole is glued to the bottom of their feet it reduces noise and covers up holes on the underside of the Wolf's and other puppets with similar feet.

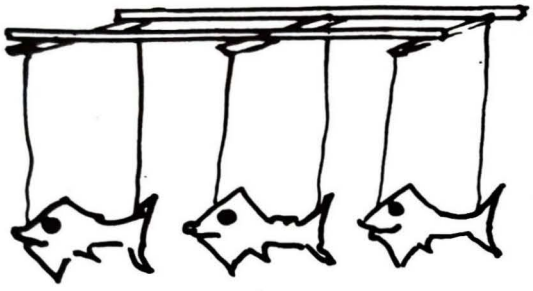
JULIA RICHARDS—A year ago a friend and I set up a puppet theatre with five puppets. We had two baby dragons, a witch, Gretel and the old woman, and we did a play which I made up, called 'Dragon Doubles'. Helen has a puppet theatre so we gave performances at her house to our families. We have a fund out of which we buy lighting and things. At the moment we are working on a new play 'Rupunzel'. We now have eight puppets, the above and a little girl (which is not a Pelham puppet), the Wizard and Hansel.

A Folding Triple Control

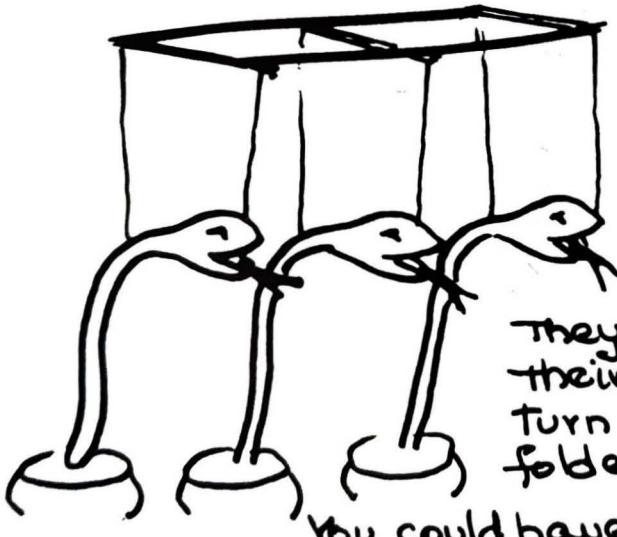




Here is a useful idea for an underwater scene. Three fish can be attached to this control. With it closed one way they will swim to the left (as shown). Close the other way & the fish will turn & swim in the other direction (to the right).

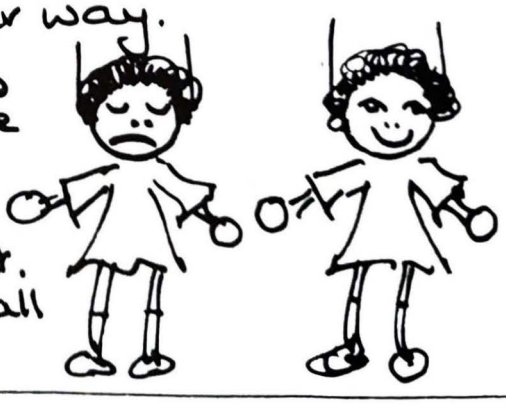


By twisting the control when closed the fish will nose up & down as you move it across the stage. The effect of them all turning together is very good.

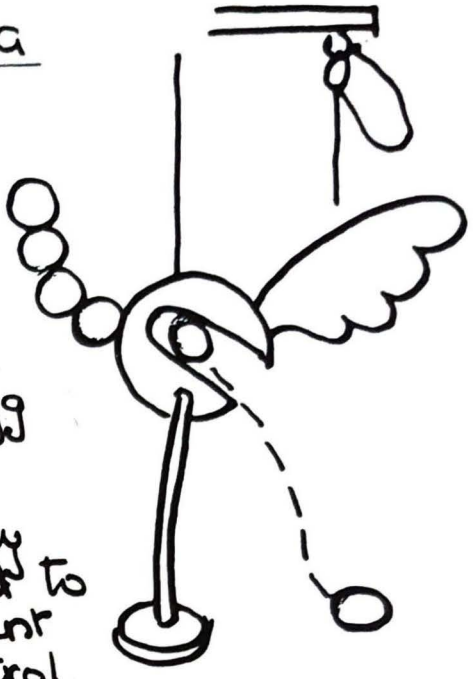


To the same control you could attach 3 snakes. They could be drawn up slowly out of three baskets – nodding & dancing to the rythm of the music (ORPHEUS OF THE UNDERWORLD is a good record, or snake charmer music) They could all lean forward & tap their heads on the floor in front, & turn to right & left as the control is folded either way.

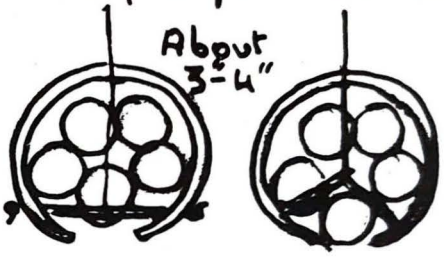
You could have fun with funny flat faced puppets – simply made with rope arms. So when you fold the control in other direction, they turn about revealing the other side of the puppet. You could have all smiles on one side & all glum on the other.



LAYING THE EASTER EGG



We used to make an Ostrich that layed a Golden Egg. Has any body got one?
The body was a wooden ball with a large hole, drilled from beneath — large enough to allow the Golden Egg to enter. The egg was on a string, the other end was hooked to the control. The only trouble was it could only lay one egg — after which it had to sit down on egg, at which moment you returned the ring to the control, & the bird was ready to repeat the performance.

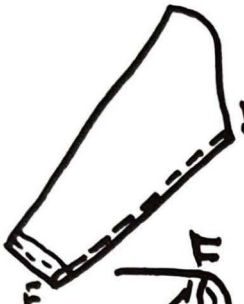


Now I have thought of a way to make it lay 5 or 6 eggs, depending on the size of eggs & the body.
Use a round hollow ball for the body. You can get hard plastic balls in Toyshops about this size. Now select the eggs so you know what size to make the hole in the body. Gobstoppers are quite good for this purpose — They are weighty coloured & nice & round. Drill a large hole underneath body. Drill two small hole on either side of this hole, for thick hat elastic (round). Pass the elastic through & knot each side — The wings will cover the knots. Drill small hole at top of body, pass a string down through & out of the large hole. Pull elastic through hole & tie string to centre.
You can now load the body with gobstoppers & you will find as you gently pull the string an egg will pop out. You may find small hard Easter eggs better. If you made two birds & put two large dice in each body you have a novel game. Pull back string to shake dice, pull laying string to release dice!

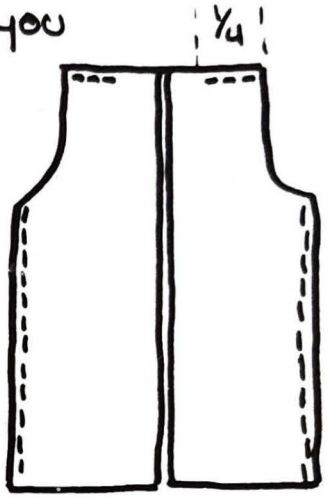
MISS STITCHAM
9 THREAD NEEDLE STREET
WAREHAM.

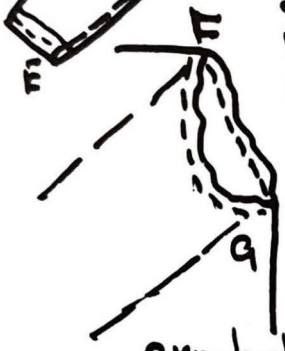
Explains how to make a dress for FATHER CHRISTMAS

If you have a Gepetto you are half way there. Find some nice red flannel material.

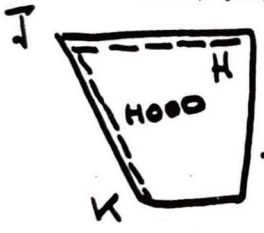


Cut patterns as shown on next page. Lay two front pieces on back piece, sew down side seams & about ¼ way in from either top corner Fold sleeve & sew down seam DE, Insert into armhole & sew round shoulder seams FG.

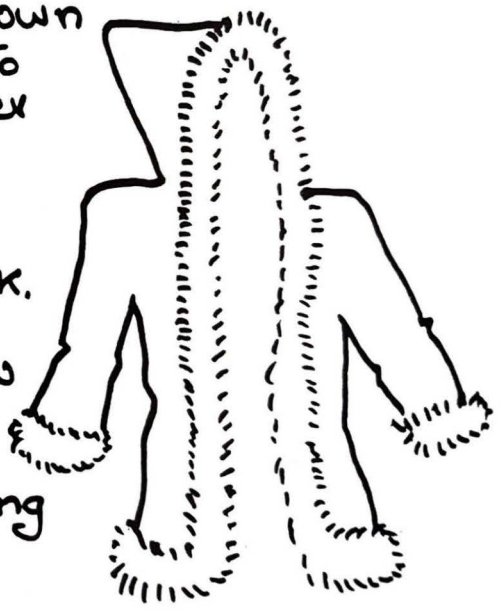




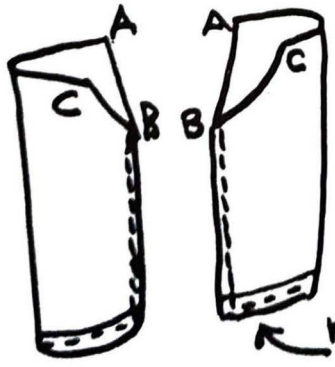
Cut the two hood patterns. Sew along top & back seams HI'K. Attach to coat.



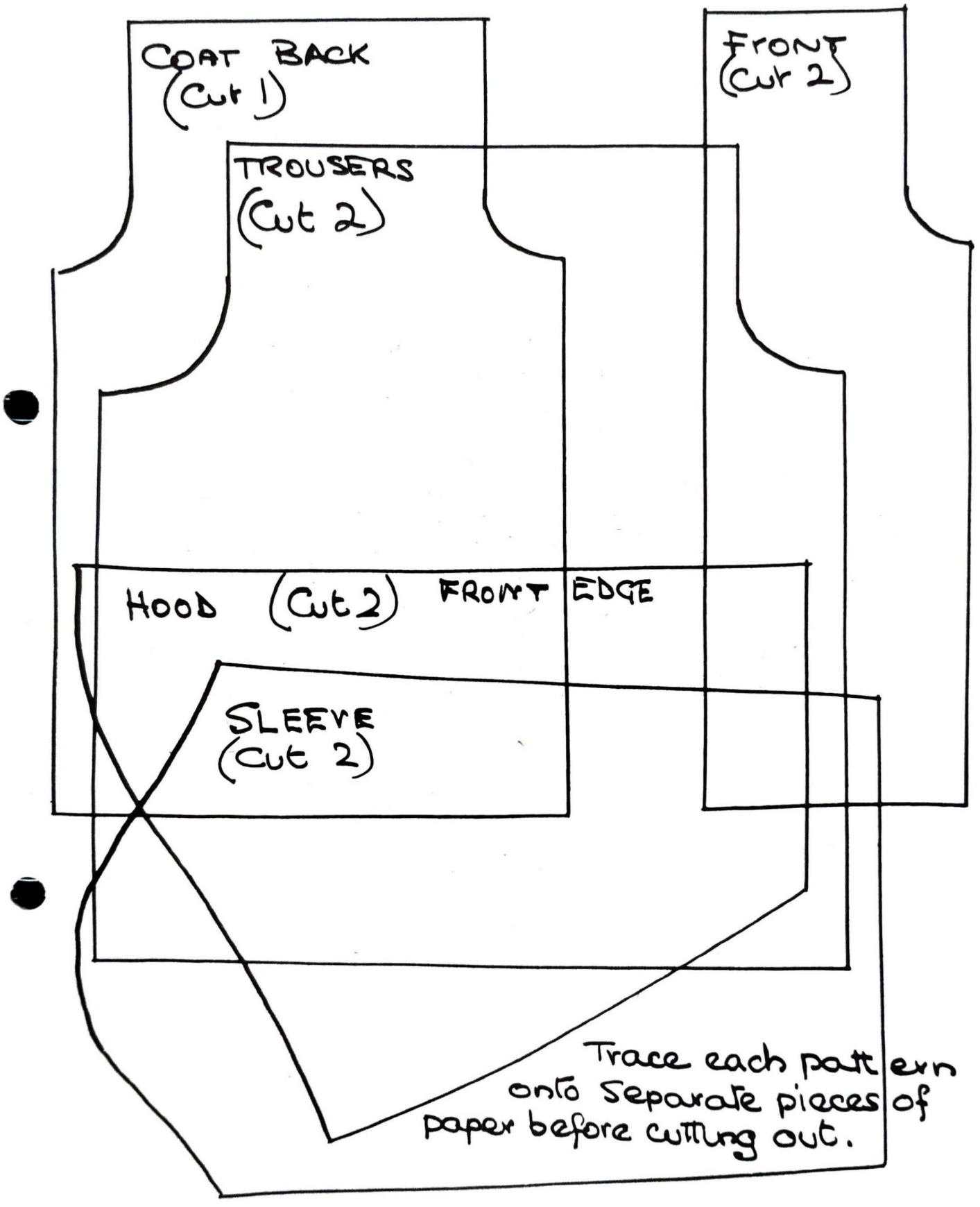
Now cut some long narrow strips of white fur fabric or if you cannot get this use white knit to make a white edging to coat, hood & sleeves.



TROUSERS. Fold each leg & sew down side seams. Place together — A to A, B to B. & C to C. & sew round seam & Turn right way round. Make tube I forgot to mention you must hem bottom of legs.

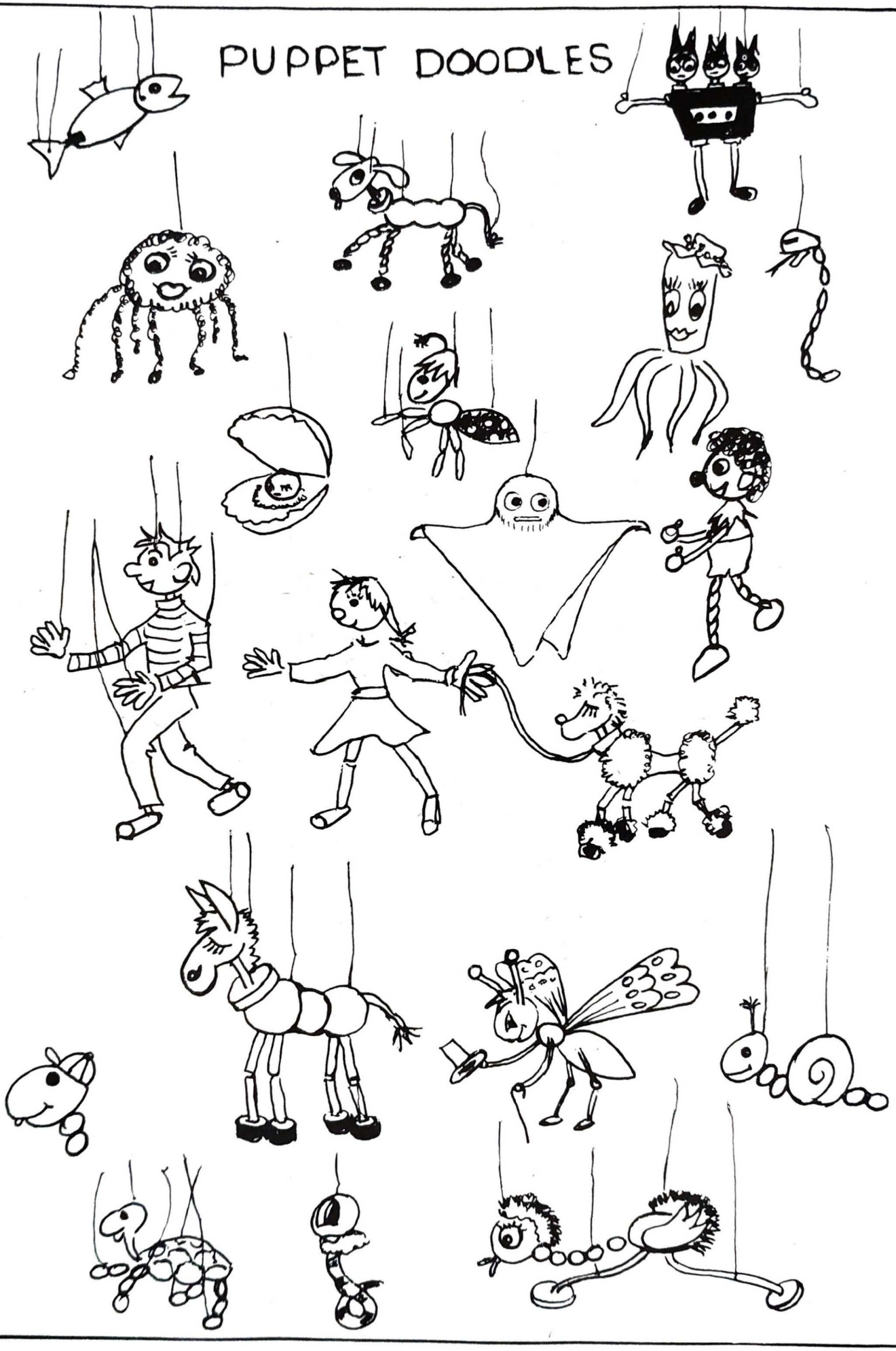


PATTERNS FOR FATHER CHRISTMAS



Trace each pattern onto separate pieces of paper before cutting out.

PUPPET DOODLES



London's First International Puppet Festival!

From March 19th-March 31st next year it will be hard to move in London without seeing a puppet, bumping into a puppeteer, or actually going to a puppet performance. About fifteen foreign companies — carefully chosen from the world's very best — will be performing in about eighteen different theatres and halls, and there will also be exhibitions, workshops and lectures and a wonderful programme of three-dimensional animation on film at the National Film Theatre.

Just to give you a taste of what to expect, there will be the Russian "Bolshoi Theatre Konkol" of Leningrad at Sadlers Wells Theatre, playing matinees for kids and evening shows for adults: the fabulous Bread and Puppet Theatre of the U.S.A. at the Riverside Studios in Hammersmith: the Hungarian State Puppet Theatre for only four days at the Logan Hall, Bedford Way (off Russell Square), London, WC1, doing wonderful shows to music with big rod puppets: Italians doing traditional knock-about comedy, also with big grotesque puppets: the incomparable Albrecht Roser (Germany) said to be the world's greatest marionettist in a Gala Performance at the Wigmore Hall: Richard Bradshaw of Australia showing his very funny shadow puppets featuring "Super Kangaroo" at the Wigmore Hall in the afternoon for all the family; three Japanese groups and other puppet happenings at the Young Vic, the Unicorn, the I.C.A. (a rather weird and frightening show by "Triangel" of Holland, said to be one of the best in the world) and lots more.

It will be a wonderful chance to see what is going on abroad, and to get inspiration for our work in Britain from the amazing shows we will import. Mind you, there will be a few of our best British puppeteers on show too, and we think the foreign visitors will be equally impressed by what they discover is going on here.

If you want to know more and to receive the programme and booking form, then do please get in touch, enclosing a stamped addressed envelope of medium size, and write to:–

Festival Organiser, The Puppet Centre, Battersea Arts Centre, Lavender Hill, London SW11 5TJ or Tel: 223-7084.

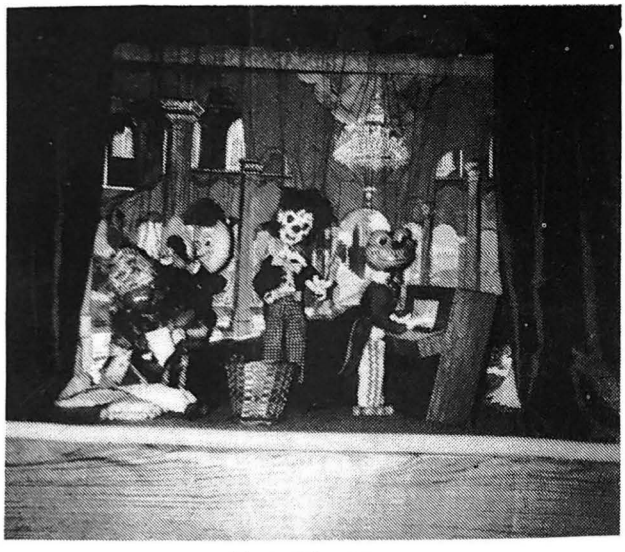
You'll have a chance to see puppets as you've never imagined them before!

Incidentally if you live far from London don't despair, there will also be Festivals in Devon, Scotland, Birmingham and throughout Wales.

Penny Francis,
Festival Organiser.

Photographic Competition Winners

Joachim Böning



Sean Manton

Alice Swiezy

Richard Swift

Pelpups Write

ALICE SWIEZY, Dix Hills, New York—I have been entertaining since the summer of '78. My two friends, Patricia Gaughran and Jean McNicholas, and I, rehearse as much as we can and have already done ten shows in people's homes for $15 to $30. We have received much praise and also tips. We record all our plays on cassette tapes and add music background on the tapes. My father built us a portable stage which we take with us to people's homes. We also have a rack to hold the puppets and lighting. We are having much fun, satisfaction and rewards working your puppets. We have twenty puppets which are mostly Pelham.

GREGORY CROWNS, Mamaroneck, New York—I have an idea which might prove useful to other Pelpups in their Christmas shows. When you put a red light and a yellow light together you get red and green shadows, which enhance the mood of Christmastime.

KEVIN LAMBERT—The most exciting play which I have done was the happy ending and that went very well. I made a theatre myself and used the idea of your curtain in issue summer 35 and I thought you would like to know it turned out very well.

SIMON BUCKLEY—On the 25th December, 1970, Pelham Puppets were being given to children all over the world, but who was to know what the giving of the Wizard to me would lead to? This was my first puppet and I soon realized that he needed a friend so the Frog appeared, then the Wolk, the Giant, Goldilocks, McBoozle and over the years many more. At that time the theatre was called the 'Emerald Puppet Theatre' but, like many things, it was going to change. In 1974 I visited the 'Harlequin Puppet Theatre' in Colwyn Bay. This was a major breakthrough into development. We realised how inadequate our equipment was and by Christmas the new, bigger, more collapsible 'Red Wizard Puppet Theatre' was complete. We still used the twelve inch Pelhams (and still do), but under the encouragement of Eric Bramall (Harlequin Director) we started to make 18″ puppets. Our marionettes now range from six inches to 36″ in height, most being 18″ as this is about ¼ life size and convenient for all sizes of audiences. Now a new theatre is planned for the 18″ puppets which have, until now, been restricted to cabaret work. Our main puppetry activities are with our drawing room and church hall stage. On this stage we use 12″ puppets to perform 'Circus, Moffin and the Dragons', 'The Amiable Giant', 'Hansel and Gretel' and divertisements (with Pelhams) as well as the 'Garden Waltz' and the drama 'Aladdin' (original Red Wizard puppets). After each show I present a floor show cabaret with bigger puppets which is a very popular feature. The acts are all original and include a sexy Spanish Dancer, an extending Punch, a singing lion, dancing chimney sweeps and a 'Red Wizard' manipulating a smaller one. The shows are taped and involve exciting scenes and descriptive lighting. Most of the time we combine plays to make a full forty minute performance though we have some plays that are a complete show on their own. Last year this type of show was seen in over eighty homes in Merseyside. Our latest offering is 'Punch and Judy', a fully traditional, colourful performance in our superb Punch booth. This was performed at the British Puppet and Model Theatre Guild in October of this year. The show uses the beautiful puppets made by Kent puppeteer R. J. Wade, a very kind gift from my parents. Apart from performing with puppets, the Red Wizard Theatre is interested in the History of Puppets; other puppeteers are collecting old books on Puppet Theatre. We collect old puppets, one of which, a Japanese Red Puppet (Wajang Goek), is over a hundred and twenty years old. Also there is a puppet used by Wallasey puppeteer Stan Martin who expressed a wish that it should keep performing after his death. It performs in our cabaret. The Red Wizard Puppet Theatre has come a long way since December, 1970, and still has a long way to go. There are so many we must thank, but I cannot fail to mention my partner David Lawson, my parents, Britain's greatest manipulator, Eric Bramall, and all the puppeteers with whom we enjoy such good relations. Of course, I cannot omit a special thanks to Mr. Pelham for starting all this, which might well be my livelihood in years to come.

Continued on page 5.

What the Gypsy Saw

by Corinne Godbehere

Characters: GYPSY (Madame Eva), BOY (Mark Richardson), POLICEMAN (P.C. Whatts), GIRL (Jenny Atkins), TEACHER (Mr. Blunder).

Scene 1

THE GYPSY'S TENT

(Madame Eva is sitting at her table. Boy enters).

BOY: Are you Madame Eva?

GYPSY: That I am. Do you wish to know your future?

BOY: Well I haven't come for a bag of chips so I suppose I do. How much do you charge?

GYPSY: Cross my palm with silver and all you need to know will be revealed.

(Boy sits down and pays).

GYPSY: Ah, *(Pause)* I see that on your way home you will meet three people, the first one being a man dressed in blue and silver who thinks you are someone else. The second is a girl who chatters, has lost something dark and requires your help and the third is an old man dressed in black who likes to give out orders.

BOY: Pah, what a load of rubbish! You expect me to believe that?

GYPSY: But sir, it is what the crystal ball says and it never lies.

BOY: *(Mockingly)* But sir it is what the crystal ball says. Crystal ball indeed!

GYPSY: Do not mock a Gypsy sir, it's not good for your health.

BOY: I'll bet you anything that what you said won't happen.

GYPSY: *(Angrily)* Right! four gold pieces is the bet, alright?

BOY: Done! I'll be back later to collect my winnings.

(Boy goes out laughing. Gypsy walks to the front).

GYPSY: That's what he thinks . . .

CURTAIN

Scene 2

THE STREET

BOY: Four gold pieces, just think what I could do with that. I could buy ice-cream, chocolate, fizzy drinks, candy . . . *(Policeman enters whistling).*

POLICEMAN: 'Ello 'ello 'ello and what's going on here then?

BOY: Nothing officer, I'm innocent.

POLICEMAN: Here, are you young Jimmy Jones?

BOY: No, I'm . . .

POLICEMAN: I know you are, you've got his look in your eyes. What have you been stealing recently, eh?

BOY: But, I'm . . .

POLICEMAN: It's no good, I know a hardened criminal when I see one, do you want to make a statement before I arrest you?

BOY: All I want to say is that I am **not** Jimmy Jones, I'm Mark Richardson. What have you got to say to that?

POLICEMAN: *(Pause)* I, er, I knew you weren't Jimmy Jones so it was no use pretending you were. But being a kind person I'll let you off just this once.

BOY: But, but . . . *(Policeman walks off).*

BOY: Dear me what a . . . hey wait a minute, what was it the gypsy said? The first one being a man dressed in blue and silver who thinks you ae someone else! Yes, that's exactly what the policeman did. A policeman dressed in a blue suit with silver buttons! No it can't be. It has to be a coincidence, it must be! *(A girl comes in).*

GIRL: Hey, you boy! Have you seen my black labrador? He's big and black and . . .

BOY: I thought he might be.

GIRL: Might be what?

BOY: Black.

GIRL: Oh don't be so silly. Anyway I was taking him for a walk and his lead broke and off he ran and I haven't seen him since. Have you?

BOY: Have I what?

GIRL: Have you seen my dog? Oh never mind, mother always told me you can't have sensible talks with boys. *(Girl storms off).*

BOY: Phew, I'm glad she's gone . . . the second is a girl who chatters, has lost something dark and requires your help, I don't believe it! I had better go home before the other one comes. Now what did she say? An old man dressed in black and . . . oh no! Here comes a teacher exactly like that!

(Teacher enters).

TEACHER: You, boy.

BOY: Me?

TEACHER: Well I can't see any other boy can you?

BOY: No.

TEACHER: No, **sir,** you say no **sir.** Do you understand me?

BOY: Yes . . . sir.

TEACHER: That's better. Now what is seven times six?

BOY: Forty, er forty-two . . . sir.

TEACHER: Stupid boy, the answer is forty-nine.

BOY: No sir, seven times seven is forty-nine, seven times six is forty-two, sir.

TEACHER: Don't argue with me boy, now when I was a lad no one ever argued with their principals. Keep that in mind, and learn your seven times table. *(Teacher leaves).*

BOY: Oh well, I suppose I had better go and give Madame Eva her money *(Sigh).*

CURTAIN

Scene 3

THE GYPSY'S TENT

(Madame Eva is sitting at her table. Boy enters and sits down).

BOY: I've, I've come to give you this money. Here, I'm going now . . . Oh Boy!! *(Boy walks out and when he has gone the Policeman, Girl and Teacher come in).*

GYPSY: Well done everyone. Same again for the next customer?

POLICEMAN: Yes.

GIRL: Yes.

TEACHER: Yes. *(They leave).*

GYPSY: What a stupid boy. Some people never, never learn!

FINAL CURTAIN

Lady Shantell and the Cowardly Dragon

by MICHELLE LAWTON

Characters: BOY, FOAL (Lady Shantell), MOTHER DRAGON, MITZI (Boy's Mother). Also needed are a pair of clockwork teeth and a large white hankie.

SCENE 1

LADY SHANTELL'S FIELD

(Boy is asleep on haystack).

BOY: Ooh *(yawn and stretch)* Lady Shantell where are you? *(to audience)* Has anybody seen my foal? She can't have gone far.

(Foal pops her head on stage and then bounds up to boy knocking him over).

BOY:Oof, there you are, don't keep wandering off, or one day a big bad dragon breathing fire and smoke will whisk you away for his dinner

(Foal shakes head and skips around).

BOY: You don't believe me do you? Well we'll see won't we.

MOTHER: *(offstage)* John! John!

BOY: Coming Mum! Wait here Lady Shantell *(Foal nods head).*

(Exit boy, enter dragon).

DRAGON: I'm a big bad dragon breathing fire and smoke and I'm going to whisk you away for my dinner. *(Dragon swoops and flies offstage with foal).*

(Enter boy).

BOY: Oh! Is she hiding again? *(to audience)* Where has she gone—do you know? A dragon took her away, oh no! Mother! Mother! a dragon has taken Lady Shantell.

(Enter Mitzi).

MITZI: Now are you sure dear?

BOY: Yes, I am, look the grass is all burnt.

MITZI: Oh my, so it is.

BOY: Mother I must find Lady Shantell.

MITZI: Well . . . *(hesitates).*

BOY: Mother please, please!

MITZI: Well I suppose so but come home for some supplies first.

(Exit Mitzi and boy).

SCENE 2

THE DREADED FOREST

(Boy is creeping along through the trees).

BOY: Oh gosh, I'm scared. It's really creepy here, it's making m m my teeth ch ch chatter.

(Enter clockwork teeth).

BOY: Help! It's a giant pair of chattering teeth. Gangway trees — here I come!

(Exit boy and teeth at great speed. Enter dragon).

DRAGON: *Sob, sob,* It's no good, *sniff,* I'll never be a big bad dragon breathing fire and smoke, *sniff,* I keep putting my fire out with my tears, *sniff,* It's not fair.

(Boy creeps on while dragon is talking).

BOY: BOO!

DRAGON: OOOOOOH! *(Jumps backwards and trembles).*

BOY: Ha Ha, what kind of dragon are you? I frightened you with a silly old boo. You're fake!

DRAGON: *(Collapses into a heap and cries)* Oh don't shout at me I am fake and I'm cowardly.

BOY: *(pats him)* Oh dear, I'm so sorry. I didn't mean to frighten you, please don't cry.

DRAGON: I can't help it *sniff,* I'm a coward, *sniff,* and I know it, *sniff.*

BOY: *(Goes off stage and brings on a big white hankie)* Here! Don't cry, everybody is a coward sometimes.

DRAGON: Are they really? *sniff.*

BOY: Yes I was a coward just now. I ran away from a big pair of teeth.

DRAGON: Did you? *sniff,* Well that's different anyway

BOY: *(jumps up)* Why?

DRAGON: Because dragons are supposed to be brave and wicked and little boys aren't, *sniff.*

BOY: Oh no! Some dragons are good — like you.

DRAGON: I'm not good, I'm bad, but I'm cowardly bad, *sniff.*

BOY: You're not. Your good. Why should you be bad?

DRAGON: Because I stole a little foal for my dinner

BOY: *(Jumps up and stamps about and shakes his hands at the dragon).* Oh you bad wicked dragon, you stole my foal, you evil wicked dragon, I hate you, you're not good at all, you're evil — all evil.

DRAGON: Don't say that, please don't say that.

BOY: You stole my foal you're bad, bad, bad, bad, bad *(stamps his foot).*

DRAGON: I didn't eat her, *sniff,* please don't call me bad. Oooh *(starts crying into hankie).*

BOY: You didn't eat her, I should think not! Where is she?

DRAGON: G g get on m m my b b back and I I'll sh show you.

(Exit dragon and boy).

SCENE 3

THE DRAGON'S LAIR

(Boy is patting and stroking foal).

BOY: Oh Lady Shantell, you're safe. *(Foal nods head).*

DRAGON: *(Still crying)* I was trying to be brave and bad *sniff* like a proper dragon, *sniff* but nobody saw me *sniff.*

BOY: I'd rather know a nice kind dragon than a bad evil one.

DRAGON: You would?

BOY: Yes, of course!

DRAGON: Would you, would you like me if I was good?

BOY: Of course I would. I'll be your friend and I'll help you to be brave but kind.

DRAGON: *(Jumping up and down)* You will? Oh I'm so happy. Nobody else has ever been my friend.

BOY: Me and Shantell will be your friends. *(Foal nods head and dances round).* We'll be the Tremendous Three, and we'll do good deeds all over the land.

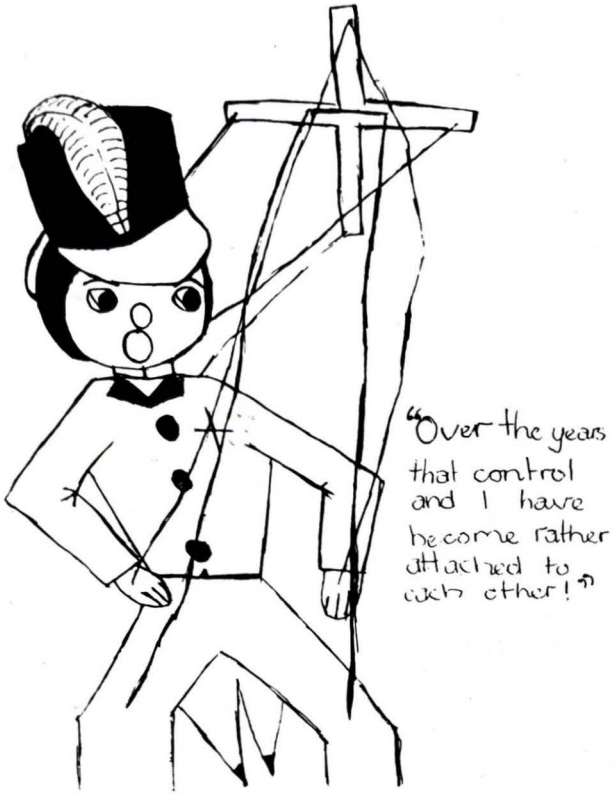
(At this they dance round in circles).

(Enter Mitzi).

MITZI: And that's just what they did.

FINAL CURTAIN

Cartoon Competition Winners



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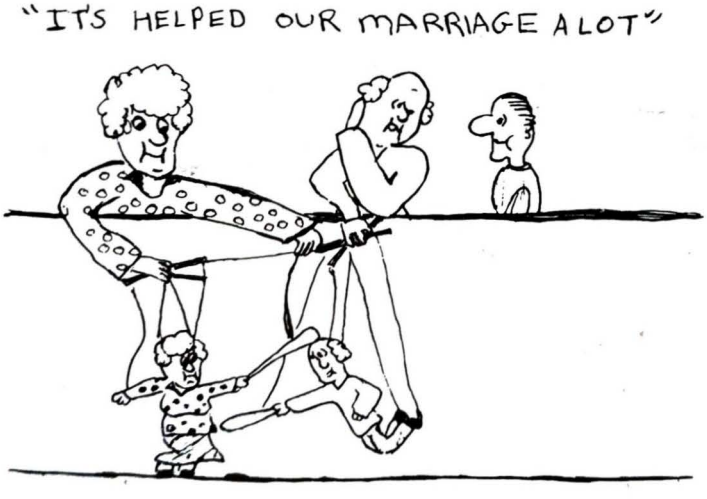

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